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*Nancy, May, 1916*

Purchased 1919

Henri Farré

"A German airplane of the Albatross type is dropping bombs on Nancy among bursting shells from our anti-aircraft guns. He fancies himself invulnerable, when suddenly one of the French airplanes of the Caudron twin-motor type, on guard above Nancy, swoops upon him between the shells, and, discharging his roll of machine gun bullets, brings him down amid flames and smoke from the burning gasoline."

the charm and tact with which the men are led to look at works of art,—in many cases for the first time in their lives,—and can feel their dawning appreciation and the surprise with which this new pleasure is greeted. A few of the men are, of course, familiar with objects of beauty: the reports mention one who had made a study of Chinese porcelains and another who had read Homer in the original, but such men are the exception and not the rule.

Reading between the lines it is evident that to many the experience has been not only new, but stirring. Among the generality of mankind there seem to be few who are moved by the contemplation of lovely form and color, yet there is something in the spirit of every one of us which responds to the appeal of the beautiful when that appeal is made at the right moment and in the right way.

Miss Millet, one feels, knows how and when to strike. That the men respond with real pleasure is abundantly proved by their repeated visits and by the reports of their enjoyment which come to us from various sources. And their enjoyment is natural, for, to quote from one of the reports, "Nothing has succeeded so well in diverting their minds from the thought of war and the memories of their own tragic experiences at its hands. It has helped more than anything I have done to keep alive the sense of proportion which is so vital in time of war." E.

Current Exhibitions

Chinese and Japanese Department:

Gallery of Ukiyo-e Prints (Ground Floor). Surimono (Japanese cards for social occasions) by Hokkei (1780-1850) and others.

Galleries of Japanese Idealistic Paintings (Main Floor). The galleries have been reopened.

Corridor of Indian Art (Main Floor):

Case 3. Illustrated Nepalese manuscript with original painted covers.

Renaissance Court:

The portraits of Mr. J. D. Rockefeller by John S. Sargent, whose exhibition was cut short by the closing of the Museum last winter, will be shown again during February.

Evans Galleries:

Gallery VII (Main Floor). Gobelin tapestries illustrating Ovid. Early eighteenth century.

Print Department (Ground Floor):

Room 4. Etchings, dry-points, and lithographs by Whistler.

Room 5. Etchings, dry-points, woodcuts, and lithographs by Jean François Millet.

Room 6. The Little Passion (engravings); the Little Passion (woodcuts). By Albrecht Dürer.

Room 7. The Great Passion (woodcuts); the Apocalypse (woodcuts). By Albrecht Dürer.



Europa and the Bull

Gobelin Tapestry, early eighteenth century, artist unknown



Acis and Galatea

*Gobelin Tapestry, early eighteenth century,
after a design by Charles de la Fosse*

The Metamorphoses

A Set of Gobelin Tapestries

HANGING in the Seventh Gallery in the Evans Building are a set of seven Gobelin tapestries, lent anonymously to the Museum.

This is a rare opportunity for the lovers and students of tapestries to see and enjoy works of art from that famous French factory, as few authentic pieces are owned in Boston, and it is many years since any have been exhibited here. The subjects of these tapestries are taken from Greek and Roman mythology as related by Ovid in his *Metamorphoses* and *Ars Amatoria*, and the designs are drawn with all the grace and lightness of the best painters of the French Court in the late seventeenth and early eighteenth centuries. Various artists made the paintings for the tapestries between 1688 and 1701. Though all their names are recorded in the books of the factory only two of the tapestries, "Diana's Return from the Chase" and "Acis and Galatea," can be ascribed with certainty to their author, Charles de la Fosse. These two pieces still preserve in the lower selvages the signature of Jans des Gobelins, master weaver at the Gobelins from 1691-1731, under whose direction they were woven. The subjects of the tapestries are: "Europa and the Bull" (here reproduced), "Diana and the Sleeping Endymion," "Diana's Return from the Chase, or the Toilet of Diana," "Narcissus and the Nymph Echo," "Acis and Galatea" (here reproduced), "Apollo and Hyacinth," and a landscape. The last mentioned was woven to replace a missing original.

S. G. F.